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IDENTIFIERS	Asia Pacific Institute Broadca

ABSTRACT

A four week course in televisi
production for very young children was attende
from ten countries in the Asian-Pacific area.
course was devoted to presentations by the par
the television programs in their countries and
discussion of about 80 examples of possible pr
from various European series for very young ch
practical part of the course, all participants
experienced film producer in planning a progra
including such activities as outdoor shooting,
studio recording, chroma-key facilities, and i
includes a participant list, the presentations
participants, and separate reports on the cour
the participants. (RAO)

ED164004

U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

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Asia-Pacific Insti
for Broadcasting Deve

TRAINING COURSE FOR PRODUCERS O
FOR VERY YOUNG CHI

Kuala Lumpur, 23 January - 1

Goethe-Institut
Prix Jeunesse Found

ES

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TERIAL HAS BEEN GRANTED BY

ERNST EMRICH

THE EDUCATIONAL RESOURCES
ORMATION CENTER (ERIC) AND
RS OF THE ERIC SYSTEM."

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the Course 38

Encik Abdullah M
Governing Counci
Participants of

It is a very rea
and to say "Sela

When I was asked
readily because
associated with
countries within

I would like not
ical discussions
important semina
have to content
little later on.

The ABU and the
importance of sp
In fact, this co
come of discussi
programmes which

From time to tim
effects or alleg
children. Much o
statements are u
whether this cri

In democratic te

tor General RTM, Chairman,
ce President ABU to the

r me to be with you this morning
- the Malaysian form of welcome.

course, I accepted the invitation
ld give me an opportunity to be
colleagues from a number of

han to participate in the theoret-
he practical work of this very
ely, it cannot be, and so I will
study of the course report a

a long time recognised the
mes for very young children.
are now attending is the out-
nar for producers of children's
n this very room 2 years ago.

have had a lot to say about the
television programmes on young
en damning. But frequently these
d frankly I think it is doubtful
anything.

ildren are people just as much

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Just as
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parents
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program

I am re
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She sai
childre

y. Indeed they are its future. And so
t demands that they should be given
ration in television as elsewhere.

that television organisations are going
k of and re-arrange the allocations
programmes in terms of time, money and

don't we find that there is often a
hildren's programmes as training areas
when actually there is a very great
specialised knowledge and who have access
dvice of psychologists and educationalists?

as an important role to play in the
rowing child and it is essential to care-
in which it can stimulate the child's
its creative vitality.

oadcasting have been generally defined as
on and entertainment. In programmes for
should be interwoven even more than in
own-up viewers, and maybe sometimes
sion as an entertainment instrument
an educational instrument for their
re entitled to entertainment in their

remark made to a group of television
ish psychologist, Mary Waddington.
the light is often switched off for
must do in your programmes is switch

ubject matter as well as the form of
responsibility that adults owe to children
making of pre-school programmes. This
uld not only concern the present state
ts future abilities as well. In other
es must challenge children - in the good
- so that they will learn to deal with
ir environment.

of caution to those of you who are
ren's programmes? It is important for you
through the prison bars of adult wisdom.
ings with the sensibility of a grown-up
the eyes of a child.

TV screen is only one of the component
environment. It offers one special way
to the world around us. But it can't
rents and sisters, or nurseries and
books and other media.

oks I'm reminded of a comment by the well-
Brecht, when he was asked about writing
. He said: "You must write for children
ay as you write for adults, only a bit better".
o children's television programmes.

AIBD's Board of Governors and Vice President
peak on behalf of both organisations and thank
Foundation for its substantial financial
ourse, both in offering fellowships to the
n making available as consultants the services
uthorities on children's programmes.

ESSAGE

mrich, Secretary-General of the PRIX JEUNESSE
Foundation

e to send you my best wishes through this short

you will gain

resting impressions of the TV programmes broad-
arious parts of the world for very small children

rmational insight into the intentions such pro-
ave in terms of contents and style of presentation.

you will be given some interesting discussions in
frank exchange of opinions and experience.

PRIX JEUNESSE Foundation nor the consultants
ress you as teachers or instructors who know every-
er, all we want to do is provide you with some
and assistance.

left to you to consider what we have to offer in
f the conditions prevailing in your countries.

le cultural tradition of your home countries will,
sure, put you in the right position to accomplish

this in mind that I wish the course held by the
PRIX JEUNESSE Foundation the very best of success.

Peter Werner, Director of the Training Course

th the assistance of the Prix Jeunesse Foundation and esco, ABU organised in 1976 a seminar on TV Programmes r Young Children in Kuala Lumpur which was attended by legates from national TV organisations in many of the untries of Asia and the Pacific. This meeting urged U's members to pay special attention to the specific eds of the very young. A strong recommendation was made - at ABU should arrange a training course for producers TV programmes for very young children, as the first sential step in the development of such programmes.

the basis of the resolution of the ABU's General sembly, it has become possible to arrange this course th the financial assistance of the Prix Jeunesse undation and the Goethe Institute at the AIBD in Kuala mpur.

elve participants from ten countries are attending this urse. The consultants for the course are the following:

Dr Peter Werner
Frank Strecker
Sukanya Terawanij

e course we are beginning today will be difficult and ring for all of us. It will be a genuine tour de force rough television for small children.

e course has two parts - a theoretical and a practical rt. During the first two weeks we shall watch and dis- ss programmes for small children. In the last two weeks

But let's look at the first part of the course for the time being. Please do not expect any absolute truths, any universal recipes, and above all any uncontestable facts. And please do not expect a lecture. What I can offer you, however, is a lot of programming enriched by some personal remarks. What I hope to achieve is an intensive exchange of experience and opinions and an improvement of our sensitivity to the television medium.

Like all media, television is inter-connected with the historical developments, socio-cultural background, and viewing behaviour in individual countries. I was born and brought up in Europe. I have been educated in Europe and for 12 years I have been working within European television. Many of our problems - the problems we encounter in our programming work - will perhaps not be the same as your problems. Many of your problems, on the other hand, are not yet known to us. Probably, therefore, I will learn more than you.

My selection of programmes is based primarily on formal criteria. First we will consider aspects of presentation: How are programmes for small children structured, presented, and packaged? What approaches do we take in Europe - and are there perhaps different and better ones?
Then we will consider magazine programmes for small children and their various components, ranging from animal films to cartoons and various types of entertainment. In conclusion, we shall discuss various single-story programmes of a longer duration, such as documentaries or feature films for small children.

It goes without saying that format and contents cannot be separated from one another. Certain contents require certain formats and vice versa. In selecting my programmes, therefore,

own purpose. However, the formal solutions we have adopted may give you a stimulus for your own work.

As regards our procedure, I think the best method will be to screen the programmes individually and then talk about them. Every day you will receive a paper with various notes on the programmes screened. This is meant as an aid for your memory and not as a bible.

After the first two weeks we will formulate the results of our discussions in working groups and develop our concept for the programme we will be producing together. Then we will do normal editing and production work under workshop conditions.

The practical work will be conducted in the training centre for broadcasting technicians, Institute Penyiaran Tun Abdul Razak (IPTAR).

1. Bangladesh

- Kazi Abu Zafor Siddiqu
Producer
Bangladesh TV
P.O.Box 456
Rampura
Dacca

Cables: BATEEVEE, Dacc

2. India

- Ms Juthika Dutta
Producer
Doorsharshan
Mandi House
Copernicus Marg.
New Delhi

Cables: TVGENERAL, New
Telex: 4413, New Delhi

3. Indonesia

- Nahry Idris
Producer
Televisi Republik Indo
Stasiun Pusat
Senayan
Jakarta

Cables: TELVIRI, Jakar

4. Korea

- Lee Byong-Hoon
TV Producer-Director
Munhwa Broadcasting Co
22 Jeung-dong
Jung-ku
Seoul

Cables: MBCHLKV, Seoul
Telex: 2372, Seoul

5.

- In-Tao Kim
TV Pilot Programme
Producer
Korean Broadcasting Se
Training Institute
Korean Broadcasting Se
1-799 Yoido-dong
Young deungpo-ku

12. Singapore

- Ms Han Kok Peng
Producer
Radio Television Singapore
Department of Broadcasting
P.O.Box 1902
Singapore 11

Cables: BROADCAST, Singapo
Telex: 24156, Singapore

13. Thailand

- Ms Chantana Tarachand
Assistant Producer
Mass Communication Organis
of Thailand
(Thai Television Channel 9
Bangkok

Cables: RADIOTHAILAND, Ban

LIST OF CONSULTANTS

1.

- Dr Peter Werner
Saarländischer Rundfunk
Funkhaus Halberg
Postfach 1050
D-6600 Saarbrücken

Germany

2.

- Frank Strecker
Saarländischer Rundfunk
Funkhaus Halberg
Postfach 1050
D-6600 Saarbrücken

Germany

3.

- Ms Sukanya Terawanij
Assistant Professor
Acting Head
Department of Public Relat
Faculty of Communication A
Chulalongkorn University
Bangkok

Thailand

COURSE SCHEDULE

Week 1

Monday	Jan 23	Opening Presentation of participant
Tuesday	Jan 24	Presentation of participant
Wednesday	Jan 25	Presentation of European pr young children (screening a
Thursday	Jan 26	Presentation of European pr young children (screening a
Friday	Jan 27	Presentation of European pr young children (screening a

Week 2

Monday	Jan 30	Presentation of European pr young children (screening a
Tuesday	Jan 31	Presentation of European pr young children (screening a
Wednesday	Feb 1	Public Holiday (City Day)
Thursday	Feb 2	Group Work
Friday	Feb 3	

Week 3

Monday	Feb 6	Group Work
Tuesday	Feb 7	Public Holiday (Chinese New
Wednesday	Feb 8	
Thursday	Feb 9	Practical Work (e.g. shooti
Friday	Feb 10	
Saturday	Feb 11	

Week 4

Monday	Feb 13	Practical Work (e.g.studio)
Tuesday	Feb 14	

PRELIMINARY REMARKS

Sukanya Terawanij, Thailand

What I am obliged to say in the first
neither a psychologist nor an educatio
interest is communication theory and r
going to make a few brief remarks on t
for educational purposes. I used to co
media. One such theme was "Television'
which is a cooperative effort of Kyoto
In this age of technology, mass media
everyday life and serve many functions
his book "Mass Media and National Deve
the mass media functions which include
affecting attitudes and teaching manki
what is disseminated through the media
attitudes as a result. Mass media appa
of change-agent in both developed an

The medium television is gaining more
from mass communication scholars, tele
teachers and parents alike. In Thailan
ing countries, television for home vie
increasingly dominant source of public
tainment. Studies reveal that in the U
television has influenced not only adu
well (Himmelweit, H. et al., 1958; Sch
Searcy et al., 1972; and Liebert et al
Manila-Bangkok study also found that T
impact on children.

What kind of effects has television on

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England
as
1961;
oto-
s

reality experiences. It also in
to learn from the medium, his a
it, his eagerness to try new th
use TV at its most challenging
The social norms and social rel
the kind of relationships a chi
with his peer group, are also g
effect of TV on each child vari
have to be taken into considera
tain, stimulate intellectual or
may also frighten children, "de
an inaccurate picture of adult
quency, make the children passi
predict accurately what effect
have on a child and I don't thi
so. But I think we should reali
on children and that we must of
appropriate to our culture and

What do children learn from TV?

It seems to be generally agreed
learning from TV is incidental
ing that takes place when a vie
entertainment and stores up cer
without seeking them. Since it
to watch the adult programmes,
to enter the adult's world soon
know what he perceives and how
that most parents start to be w
fantasy as well as inappropriat
media. However, the research te
Bangkok, Manila and Kyoto do no

hild's ability
riminate within
willingness to
s lowest level.
the child, i.e.
s parents and
s medium. The
ot of factors
nform, enter-
vity, but it
stes, convey
venile delin-
We cannot
gramme may
ld try to do
some effects
we think most

a child's
is, the learn-
levision for
information
or the child
sible for him
. We don't
but we know
iolence and
words in the
rents in
ontrol pro-

Several research studies
programmes have not yet
cities including Bangkok
be different in the U.S.
cartoons, films and dra
the children's programme

Children as a TV audienc

Most of the children wa
tend to be very fond of
may be the topic of conv
Thus, the child without
acceptable socially to a
have done in Thailand qu
without TV as "pitiable,
many children in differe
part of their lives.

In my personal opinion,
there are several other
is very close to the chi
Teaching children about
through TV is very worth
beneficial to the child
realise certain truths
it.

ed me that children's
ular in many Asian
Kyoto. This might
ope. In Asian cities
higher popularity than

early evening. They
see on TV tonight
friends tomorrow.
will seem less
The survey that I
d's comment on friends
te than others". For
he world, TV has become

s only one medium and
owledge, I feel that it
mes replaces the parents.
cial norms and behaviour
programme is not only
he parents, who may
hilosophical ideas from

Kazi Abu Zafar

Television as a
Bangladesh as i
forming and edu
programme admin
programmes sinc
of this very yo

In the five-and
entirely devote
Besides, on eve
of one-and-a-ha
children are te

From 1965 to 19
types of childr
took shape at t
grammes at the
oriented. But t
find out variou
mind, its likes
aim to teach th
series titled K
instantly and t
Special Prize i

The titles of s
for very young
on the popular
(Children's fai
Chhabi Anki (Le

ldiqui

as communication is directed in
eveloping countries towards in-
blic through entertainment. Our
s great emphasis on the children's
n will form the future generation

evening programme, one hour is
dren of various age groups.
a special morning transmission
ion, programmes for very young

sion experimented with various
es and those experiments finally
5. Most of our children's pro-
the service were entertainment
ment programmes helped us to
al phenomena of the children's
In 1975 a programme with the
pre-school children began. The
liked by the children almost
ode of the programme won a
rize Contest last year.

her programmes of Bangladesh TV
Palpo Kotha (Puppet-play based
of Bangladesh), Shishu Mela
Shikhi (Music lessons), Esho
sing), Chhotoder Bichitra

Is a na
groups:
is give
tial Go
groups
success
number

We have
video p
shows a
Double
planned
minds o
series

Televis
we alre
actors
last ye
years,
eighty
agricul
in the

tion for children of two different age
low 9 and those up to 14 years. The award
of State and from this year two Presiden-
he two best child artists of the two age
duced for the first time. The tremendous
ramme helped us in scouting a very large
sts.

r doors open for foreign canned films and
r children show great interest in cartoon
levision serials such as Anna and the King,
y and the like. A new series which is being
influence of geography and nature on the
ren. I have brought a sample of this new
iewing and would be grateful for suggestions.

y more than a decade old in our country and
vision child singers, performers, painters,
With the opening of four relay stations
more to be completed within the next two
area has increased, covering more than
he population. Since ours is mainly an
, we aim especially to reach the children
Bangladesh.

in 1959. The first station was at Delhi.
the telecasting of programmes was on a small
965 did it start transmitting programmes for
a regular manner. Delhi was the only state
d watch some programmes, especially programmes
d educational programmes for children from
ackgrounds. After that Bombay started tele-
s from 1972. Besides cultural programmes
twice a week, Bombay has school TV in the
of telecasting school TV programmes is ad-
tines of the schools having TV sets.
TV in the year 1975. Then Madras, Amritsar,
and Hyderabad started telecasting programmes.

multilingual country, all the TV centres pro-
mmes in their regional languages. Hindi is
uage. Sometimes we exchange programmes among
ably dubbed into English and Hindi.

a at the A.I.R. station. We have 3 hours
starting from 6.30 p.m. and ending at 9.30 p.m.
s only one channel - all the programmes are
1 Channel 4. All the TV centres are controlled
f Information and Broadcasting. The Calcutta
4 programmes a week for children, on Sundays,
and Fridays in the regional language and in
et audience is children of five to ten years,
asis on those from underprivileged homes.
culum goals for educational programmes are

i Space

of programmes about the physical world we live in.

und Us

of programmes on plants, animals, and living things
al.

Customs and Manners

of programmes on how people in different parts of
continent follow individual customs and different
worship and celebration.

gs Change

of programmes presenting the contrast between the
the present by showing the past and present
of particular items and objects of interest such
aft, buildings, homes.

et Things

of programmes for young children, essentially about
gs are made, how they move from one place to another,
they are sold and used. To answer a range of
s from 'How does lead get inside a pencil?' to
oes rubber come from?'

gs Work

of programmes on mechanics and technology for
ildren, showing the inner workings of a wide range
nical devices which interest young children, from
bells to retro-rockets on a space ship.

A series of programmes on activities for young children, utilising everyday materials around the home. Clear instructions will be provided for each activity, and many will be represented graphically so that a non-reader can make or do something from the pictures himself.

Look and Learn

A series of programmes encouraging young children to become more aware of the people and pictures, colours and clothes, shapes and materials, numbers and letters, marks and symbols which surround them.

Places to Know

A series of programmes showing geographic locations and the historical and cultural backgrounds of particular places of interest around our country.

Nahry Idris

Televisi Republic Indonesia (TV-RI) was built in 1962. I have worked in TV-RI Jakarta since 1966, as a producer of programmes for very young children. TV-RI Jakarta has two channels, i.e. one national network and one for local purposes. Until now TV-RI has 5 local stations, one each in Medan (North Sumatra), Palembang (South Sumatra), Balikpapan (East Kalimantan), Yokyakarta (East Java), Ujung Pandang (South Sulawesi), and Manado (North Sulawesi). Jakarta has 200,000 TV sets, which means one TV set for about 30 people. TV-RI Jakarta has three studios, one for colour and two for black and white programmes.

I have brought sequences of two programme series along with me from my organisation. One of the programmes, called Taman Indria, is for three to five year old children. Programme duration is 15 minutes. The title of this particular sequence is Bermain (Playing). The programme shows very young children playing, dancing and singing in a garden or park with a teacher to guide them. The programme is telecast once a month on Fridays at 6.40 p.m.

The other programme series is called Cerita Untuk Anak. It is for three to ten year old children. Programme duration is 25 minutes. The title of one sequence is Gigi (meaning "tooth"). The programme illustrates the importance of tooth hygiene. The programme is telecast once a week, at 6.40 p.m. on Saturdays.

Byung Hoon Lee

The first public telecasts were inaugurated in Korea in 1956 by the Radio Corporation of America for the promotional purpose of selling television sets, but the Korean Broadcasting System actually started its first television services in 1961. Tongyang Broadcasting Company began to telecast in 1965 and MBC-TV, the largest national commercial television broadcasting organisation, followed in 1969. Twenty years ago Korea had less than three thousand television receivers. Today, main cities in every province maintain a television service, being supplied from the network in Seoul. There are three television networks in Korea: KBS-TV, MBC-TV and TBC-TV. KBS is a government-owne public corporation and the other two are commercially operated by a daily newspaper, AM and FM radios respective

I work at MBC-TV as a TV producer and director. I'm in charge of producing and directing a 35-minute weekly dramatic programme series titled Our great man in Korea, which consists of dramatic sequences, talks and film strip This programme, which deals with Korean history, is very useful and educational for young students.

Since the oil crisis in 1973 we transmit programmes from 6.00 to 11.30 p.m. on weekdays, on Saturdays from 1.00 p.m to midnight and on Sundays from 7.00 a.m. until 11.30 p.m. All three stations have the same hours of operation under the guidance of the Ministry of Culture and Information. The television specialists do their best to make a contribution to national progress and self-defence against danger from the North.

tisers. Colour TV will be introduced within one o

On this occasion I would like to point out some p
the present television programming shared by the
channels.

1. There is nearly no continuity or rhythm in the
programming, because there are too many progra
a day's schedule. On weekdays we telecast 5 1/
from 6.00 p.m. to 11.30 p.m., but the total nu
programmes amounts to 16 to 17. As a result, t
duration of a programme is a little more than
Allowing for breaks and selling time, the real
message time is around 15 minutes. This time i
enough to disseminate an idea or any knowledge.

2. Due to central programming it is very difficul
"locality". The main function of affiliated st
to relay network programmes from the key stati

3. The three channels have much the same pattern
gramming, which leads to a lack of variety in

I shall now make a few comments on the very young
programmes in Korea. Because there are not suffic
ment media in Korea, people tend to get their amu
from TV, especially in rural areas. Adults enjoy
more than the young, and they mostly want to watc
dramas, comedies and light entertainment programm
from this, sponsors are not likely to buy very yo
programmes due to the potentially small audience.
energy crisis, it has been more difficult to put
programme on the regular schedule, because daily
amounts to only 5 1/2 hours.

However, MBC-TV plans to broadcast instructive pr

NEW ZEALAND

Keith Tyler-Smith

New Zealand has two commercial Television Networks to s
a population of 3 million people. These Television Netw
South Pacific Television and Television Service One, ar
administrated and funded by the Broadcasting Council of
Zealand, which also has within its charter the New Zeal
Symphony Orchestra or Radio New Zealand. Television Tra
mission began in 1964.

South Pacific Television, for whom I produce children's
grammes, has two main stations, one each in Auckland an
Christchurch. The networks transmission originates from
land with Christchurch being used as a production centr
Something of its order of 27 1/2 hours of locally produ
television a week is supplemented by overseas programme
films and various items which comprise our daily transm
There are five commercial days a week with two days of
gramming where no commercial messages are shown.

Approximately 1 1/2 hours of S,P.T.V. Transmission day
given over to programmes for young children. Transmissi
begins at 3.00 p.m. Monday to Friday with a pre-school
programme called Romper Room . This is 40 minutes in du
and is followed by a 15 minute programme for the same a
called Rainbow. The rest of the time is taken up with v
cartoons and overseas programmes. Romper Room is produc
bulk with four or five programmes being recorded every
ing day as often as required to fill the daily quota. A
present, the programme Rainbow is being screened daily

Sunday's Child is a programme for parents of your
that looks at current trends, developments and ac
early childhood care, education, and entertainmen
weekly 15 minute programme that will screen on Su
its name. The programme A Land Called Happy was a
series that screened weekly in 1977. This was a c
fantasy programme with puppets and human characte
other people like a magician, a paper-folder and
regular features. This programme has been selecte
series some time in 1978.

Children's programmes are given relatively low pr
are seen primarily as an ideal training ground fo
directors. However, the situation is very fluid a
effort and creative persuasion, it is possible I
raise the status and standard of children's progr
South Pacific Television specifically and in New
in general.

PAKISTAN

S.M. Alim

Now in its fourteenth year, television
established a national network covering
mitting centres and ten rebroadcast sta
through the micro-wave link. It has als
transmissions. More than 66% of the pop
country is now within the viewing range
more people are expected to be brought
of TV signals shortly, thus extending t

The set count has increased by around 3
seven years and is, by all accounts, gr
month, substantially. The quantum of br
50 hours a week from each TV centre. Sa
missions started in December 1972 and h
beam important international events to
including sports events.

PTV's own productions have matured cons
years. Some have won national and inter
and some are also exported to foreign c
ternational TV festivals have also been
Muslim countries were also invited. Reg
broadcasts started from October 1975 an
for ETV is a major target for the futur

The television system in Pakistan follo
and PTV has adopted the PAL-B system fo
mission. By and by PTV also proposes to
system of direct broadcast via satellit

been undertaken. With the expected
schemes by 1980, the transmission
extended to 93% of the population
72% of the N.W.F.P. and 70% of the
for the CVCs in the rural areas wi
side the normal viewing hours for
as in the case of adult functional
started in 1975.

Ever since TV in Pakistan went on
we have been producing children's
for all age groups, which are basic
programmes for the home and not fo
daily are set aside for children's
popular English serials and series
crime. The programmes are discusse
prior to being sent on the air.

Our first children's programme, Al
3rd alphabet of our national langu
human presenters who were supporte
The second programme, Chantaarary,
for 8 to 12 year old children. The
children who started a children's
Membership was open to every child
children would write letters and d
in the programme, enabling me to h
scale. The series ran every week f
a break.

f the expansion
TV will have
of Baluchistan,
programmes
egularly out-
se television,
grammes

vember 1964
all types
nment oriented
to 60 minutes
ith cartoons,
lence and
ychologists

based on the
aught by two
.
ne programme
ere three
he programme.
ry. The
problems
k on a small
s without

THE PHILIPPINES

Mariano Galang

Educational Television wa
by the Bureau of Public S
mental TV programme serie
for high schools in Manil
which was then operated b
Service. This experiment
starting instructional te
the school year 1962-1963
Council approved three ex

The programmes are design
school reviewing. While e
educational in nature, th
formal and avant garde ar
tional Philipino. The tel
has been constantly revis
with current educational
speaking and pursuant to
Decree of 1972, education
television aims to: 1) as
curricular redirection fo
and economic development
in upgrading and revising
developing appropriate te
and non-formal education
childhood education, 3) h
and at the same time prov
learning experiences.

in the Philippines
2, with an experi-
proving your English
ecast over channel 10,
ine Broadcasting
the feasibility of
rammes at least for
onal Broadcasting
ries.

n-school and off-
structional and
resentation is in-
e used is conversa-
rogrammes, moreover,
ctured in accordance
d practices. Broadly
of Presidential
ng through radio and
ask of implementing
ent of the social
New Society, 2) assist
hodology and in
gies for both formal
, including early
educational opportunity
l and pleasant

food production,
taxation. In-serv
cast to provide
teachers with an
tional concepts,
innovations, in
to contemporary
last but not lea
public about mod
and their childr
and willing part
of a changing so

onservation of energy and
programmes are also tele-
ol officials and student
nderstanding of new educa-
eaching strategies and
them relate more effectively
eds and expectations. And
the parents and the general
l practices affecting them
y may become more active
eting the educational needs

Han Kok

Televisi
of Cultu
Transmis
programm
and Tamil
These tw
and 5 1/2
during we
wide rang
ment and

I have be
Chinese s
children'
and Tamil
20 to 30
fortnight
following

The Chine
within th
with a th
particula
visual ai
is perfor
senters.
the progr
mood of t
programme
in presen

hich was established by the Ministry
small scale in February 1963.
625 line definition. It provides
guages - English, Chinese, Malay
broadcast over Channel 5 and Channel 8.
nsmit programmes respectively for 8
extending to 14 and 7 1/2 hours
blic holidays. Programmes cover a
of community service and entertain-
ial advertising.

of children's programmes for the
e last two years. There are also other
which are telecast in English, Malay
ly produced children's programme is of
ion. It is produced either weekly or
st once a week with a repeat the

that I produce are aimed at children
s age group. Each programme is produced
say for example water. Then for that
the sketches, songs, dances, games and
water as their theme. Each programme
p of children with two adults as pre-
e occasions like Christmas and New Year,
i are geared towards portraying the
e English, Malay and Tamil children's
ly produced, with slight variations
ll the programmes are aimed at educating

nment for the whole family. The programme
group of children and adults and the
re around children. It is a very popular
families.

al productions, we do telecast imported
idren like Sesame Street, imported from
ectric Company, also from the U.S.A.,
rom Australia and cartoons from overseas.
in English.

ed cartoon programmes have been telecast
xample The Adventures of Pepero, Little
nocchio, all imported from Japan but
in Taiwan. These are highly popular
in Singapore, regardless of their medium
school.

smission time allotted to the children's
one hour. During weekdays, the trans-
ually 6.00 to 7.00 p.m. and during week-
00 a.m., 1.00 p.m. or 4.00 p.m. The pro-
re either locally produced ones,cartoons
l programmes.

ehand

rst started in Thailand in 1955. Now there
evision stations, four of them in Bangkok.
7 and 9 are in colour. Three other channels
he regional area are in black and white.
produces its own programme, but on some
asions such as a Royal Ceremony all the
vise the same special programme in a so-
ol". The Thai Organisation of Mass Communi-
up by the Government as a new system of
evision broadcasting in March 1977. It is
four parts -the Central Office, the Thai
he TTT Radio Station and the National News
has about 400 employees. I work in the
section of this organisation.

of the Bangkok municipality we produce edu-
rammes for young pupils of municipal schools
ike English, Thai, arithmetic, science, etc.
nes take place on every weekday from 10.00 a.m.
om 3.00 p.m. till midnight there are many
programmes such as dramas, women's shows,
and foreign feature films.

from 4.30 to 5.30 p.m., with the help of the
ducation, we produce a children's hour with
and plays which include interesting or impor-
e. On weekends, for 3 hours in the morning,
al children's programmes with games, songs

T ON THE TRAINING COURSE

ter Werner

rix Jeunesse Foundation and ABU have long realised
producers have great responsibilities in the develop-
ations. This course was to help them to expand their
ts in producing TV programmes for very young children.
e same time, this training course gave individual
cers a chance to meet fellow producers from other
oping countries; the exchange of ideas at such a
ring has been most valuable.

er the Prix Jeunesse Foundation nor the consultants
d to address the participants as teachers or instruc-
who knew everything. Rather, all they wanted to do
rovide them with some information and assistance.
articipants' task was to consider what the consultants
o offer in the light of the conditions prevailing in
countries.

ourse had two parts - theoretical and practical. The
tive was to present theoretical and practical questions
the production of TV programmes for very young
ren to participants and to give them perspectives for
future activities.

ture of the Course:

eoretical part (23 January to 31 January)

Presentation by Participants

To make allowance for the heterogenity of the group

b) define the individual target groups and their expectations,

c) report on programme traditions and experience,

d) present programmes already produced for the target group involved. Sample programmes were screened by New Zealand, Singapore, Pakistan, Bangladesh, Indonesia, India, Malaysia (Sabah), Korea.

2. Typology of Programmes for Small Children

Possible programme formats were presented of about 80 selected examples, taken from various European series for very young children. They were discussed in terms of format and content criteria and criticised in view of the participants' specific situations. The categories were as follows:

a) Presentation

- games with children
- presenters as entertainers
- presenters connecting films
- presenters as actors
- magazine-type programmes without presenters

b) Magazine Programme Components

- numbers and letters
- social learning
- nature
- animals
- how things are made
- portraits of children
- what children can do themselves
- specific informational items
- "art"

- documentaries
- feature films

Supportive written material containing general comment on the different categories discussed and brief summar of the programmes screened were handed out to the part cipants and are now available at the Prix Jeunesse off in Munich.

Following the presentation, the participants discussed very frankly and honestly various possibilities on how to produce programmes for the very young. The main results are as follows:

1. Young children are people just as much as adults, it is a fact that they watch TV. They are at a most sensitive and impressionable age, so at least part of what they see should be appropriate to their nee

2. Young children discovered TV a long time ago, even without pre-school programmes. They had all kinds o heroes in cowboy films, in commercials, in the Caribbean and in outer space. All they had to do wa press the button. Even programmes for the very youn are only part of the overall TV output for precisel those young children. We have to withstand this competition and to take up the challenge which lies here.

3. TV is just one influence of many, such as the house where the children live, their parents, teachers, e Each of these influences has certain functions and certain qualities which makes them different from each other. TV should not do those things which can

5. Young children easily understand picture se
whereas adults tend to depend on written or
explanations. Adults may, therefore, under-
the extent to which a child can learn direc
pictures, but a producer should not do this

6. Producers of children's programmes must wor
children exactly the same way they work for
only a bit better. They must be professiona
the field of TV and pioneers in the field o
and exciting ideas.

B) Practical Part (3 to 17 February)

After the presentation, the participants were spl
into two groups. They had to discuss some general
and prepare the production of a sample programme.

Concerning the programme to be produced, it was d
to produce a magazine programme in which all part
could apply their personal points of view and pre

Together with Frank Strecker, an experienced Gerr
director and actor, all participants were involve
outdoor shooting, editing, sound mixing, studio r
chroma-key facilities and finishing. The structur
programme is as follows:

1. Outdoor Shooting

- How Rubber is Made
  Visit to a rubber factory
- A German Tourist's Visit to an Asian Fruitma
- Rhino in the Zoo

CLOSING REPORT BY THE PARTICIPANTS OF THE COURSE

Preamble

To begin, the course members would like to thank the var
Foundations and Organisations who provided the funds,
facilities, and opportunity for us to be involved in a
project of this nature. The bringing together of pro-
fessional programme makers in this way has given us all
an insight and understanding of not only the objectives
of making programmes for young children, but also the pr
lems, limitations and scope of TV production in the vari
countries represented. The fact that many of the day to
problems are common to all participants has provided a b
for discussion. It has also led to a positive understand
and awareness of what we can each do within our own situ
tions to improve the quality, scope and content of telev
programmes for young children.

As a general statement, it is felt by the participants t
this course has been well organised, creatively presente
and has achieved a measure of success that was generally
unanticipated.

Much of this success must be attributed to the skill, ex
and sensitivity of the course leader, Dr. Peter Werner,
more than anything else, provided a platform for some ve
frank and profound discussion. At no time were we made t
that we were being judged or criticised for our lack of
sophistication, experience, or limited understanding of
children's programming entails. Instead an atmosphere of
open-mindedness and appreciation of what we could each c

Questions and Conclusions

The course was structured to pose a series of is
questions relating to the concepts, objectives,
styles and content of children's programmes. The
were raised and illustrated by programme materia
various countries. As a result of the discussion
followed each of these screenings, certain concl
reached and a number of priorities and goals con
making of children's programmes were defined and

The Importance of Young Children's Television

All too often, the making of television programm
children means very limited resources and money,
personnel, disinterest on the part of other prog
heads of departments and programme managers, and
feeling that children's television has no statur
importance. This is very often manifested in rem
"when are you going to join the big league and m
television".

More than anything else, this course has provide
inspiration and confirmation that children's tel
only highly important, but also the most excitin
area of programming in which to work. Far from b
ground for producers, directors, production pers
technicians, it is in fact an area of programmin
the very highest level of creativity, skill, exp
dedication and quality.

We on the course have been made aware of the res
have in bringing to our young audience a clear,

Entertainment and Information

It was concluded that the prime function
vision was to entertain its audience in
intelligent manner, and to provide infor
and of interest to the child watching. T
entertainment and information are separa
inextricably bound up together, so that
provides some relevant information, and
be presented in a clear, witty and enter

The greatest respect should be accorded
comprehension, understanding and intelli
since children are much more capable of
information than adults. We should not c
patronize children, but rather treat the
beings who deserve and need to be treate
fashion than their parents; they are mor

Pictures without Words

The programme maker's art is indeed the
with pictures. Nowhere is this more rele
than in programming for children. This p
provides a yardstick of quality. The abi
idea or story visually, with virtually n
is a director's most demanding and chall
success is in direct relationship to the
We are a visual medium; we should expend
in doing those things television does be
stories and communicating ideas with pic
especially relevant to programme makers
India, Malaysia and Pakistan, where a mu

tele-

relevant
ay that
fact
ent
n should

dience,
re
or
an
ightened
ciate it.

stories
ary
nt and
cate an
dialogue,
d its
work.
talent
telling

ch as
anguages

Children as Performers

This question was discussed at le
bearing on much of the children's
duced in Asia. Unlike their Weste
most Asian children often partici
dances, and dramas that constitut
heritage. This has been one of th
all, of a country's culture and h
from one generation to the next.
children display a significant ta
talent, grace and expressiveness
reflection of their culture's age
conditions this can translate ver
terms and can be considered a val
other children.

It was generally agreed, however,
used on screen as performers or p
they are likely to be exploited a
decoration, as a cheering section
figures. Their contribution shoul
relevance to their own experience

Promoting child performers as an
norm is crass and demeaning and d
Worse still, it is usually of lit
watching. There is of course a st
cultural heritage and tradition c
it is not only expedient to use c
fact most desirable, as they are
of shaping and communicating thei

Reality and Fantasy

as a significant
rogrammes pro-
n counterparts,
erform the songs,
re, identity and
ich most, if not
en transmitted
f this many Asian
ormance. Their
d dancing is a
. Under certain
into television
tertainment for

n should not be
n programmes where
part of the set
ve, uninvolved
one and have some

cial ideal or
their dignity.
to those children
reflect the
and in some cases
rformers, but in
t of the process

fantasy and imagination a
we make for them be so. W
that fantasy and imaginat
feel we also have a duty
dealing with the realitie
his world in order to und
within the scheme of thin
kind, and it is meant to
a young child.

We have at our disposal t
ideas that are relevant a
fascinated by seemingly c
provide the opportunity t
unlike any other experien
not in the business of ed
choose to deal with shoul
interest to a child, but
taining fashion, using al
brings us back to the cor
A documentary on how a fo
processed, without any co
matically means that the
that they need not be exp
the right kind of product
ably be interesting, ente

Children are vitally conc
and life and death, espec
be shielded or protected
over-protection invariabl
unhealthy. This means a i
We cannot endorse or supp
concern ourselves with ex

and endorse the role
child's life, but we
m. A child is constantly
needs information about
ecognise his or her place
rmation is of a special
oaden the perspective of

resent information and
t to a child. A child is
ents and objects. We can
them in a manner quite
e stressed that we are
ren. The information we
of intrinsic value and
be presented in an enter-
ues of our medium. This
ng stories without words.
ow a pig is butchered and
erbal explanation, auto-
be so good and clear
is is accomplished with
he item will unquestion-
fun.

tters of reproduction,
nimals. They should not
about these things, since
rbid fascination which is
nesty in programme making.
s sex and violence. We must
at least casting some light

As mentioned earl
in trying to educ
research or attem
aim of educating
and tool of instr
way method of com
replace the teach
stories, ideas an
We can also give
but this can only
presented in such
child watching.

Duties and Oblig

As part of our ow
been suggested th
bilities that we
points out some c

1. Producers and
endeavour to w
Only by watchi
idea about wha
react and resp

2. It is very imp
see what is be
in the way of
must be made t
own broadcasti
travel fellows
seeing what is

oncluded that we have no business
It is not for us to conduct
ogrammes that have the specific
evision can be a valuable aid
ecause it can only provide a one-
t cannot (nor should it seek to)
room. We can provide information,
at will broaden a child's knowledge.
hat reflect or illustrate his world,
if the material is relevant and is
t sustains the interest of the

development and education it has
certain obligations and responsi-
fulfil. The list that follows
levant and important:

children's programmes should
television with children as possible.
g with children can we have any
nt interest to them, or how they
ogrammes made for them.

e producers and directors try to
in other organisations and countries
for young children. Every effort
ancial and moral support from our
ons and existing foundations for
ts. Only by travelling abroad and
ed elsewhere can we possibly be

and k
so tha
in mal

4. We fe
impor
this
They
for v
advan
some

5. One o
the r
to tr
is es
resea
child
and c
perso
can o
of be
consi
child
depar
more
and p

Where
staff
makin
very

6. An es
needs

l other aspects of television production
brought to bear on the problems involved
s for very young children.

very confident and assured of the
hosen speciality and must seek to foster
tance in our colleagues and superiors.
ded to the point of view that television
dren should enjoy the same priorities,
port as other programme areas, and in
ded higher priority.

e priorities mentioned above should be
t children's television is not the place
directors or other staff. Moreover, it
eams of producers, directors, writers and
ght together to make programmes for young
f the nature of the programmes, the quality
he work requires a team approach. One
irecting, researching and writing programmes
the programmes will run the greatest risk
nt and mediocre. In addition to this it is
essary that television programmes for young
be casually lumped in with other programme
ze and special needs of this audience demand
al approach towards planning, developing
rogrammes that cater for it.

lready the case, efforts must be made to
partment which is devoted exclusively to
or children at all levels, including the

tant area of television production that
stigation and study is the technical area.

tions can we hope to maximise our efficiency
Encouragement and support must also be given
staff in order to foster a climate of
, innovation and involvement.

eemed necessary that we develop cogent and
ents in order to convince our superiors that
ision is an area worthy of the investment of
and manpower. We must show by our dedication
ism that the subsequent trust and responsibi-
ll not be misplaced or misused. We have an
ibility and obligation of obtaining for and
audience the very best that is available.

stions

ll the participants that the course has been
ing, stimulating, enlightening and above all
hese terms alone it must be considered an
. It has engendered in us a
idence and excitement and
sult in a crusade of evangelic
e makers spreading the cause
ross the world at the point
"! There are, however, a few
n summation:

ses for producers of very young children's
side a few days for technical workshops, es-
area of production and finishing techniques.
pecially valuable in the area of colour pro-
e who are not yet transmitting in colour.
a full-scale technical workshop, but rather
of various techniques that can have direct